

THE LUTE.

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EDITED BY LEWIS THOMAS.

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JACQUES BLUMENTHAL.

THIS distinguished composer, who forty years ago took up his residence in this country, was born in Hamburg on the 4th of October, 1829. Before attaining the age of ten years he began in his native city to practice music under Professor Grund. Four years afterwards he removed to Vienna, where he studied with diligence and success under the well-known instructors, Brocklet and Sechter, the former for the pianoforte, and the latter for composition. Arriving in Paris in 1846, he sought and obtained the assistance of M. Halévy in the pursuit of knowledge connected with the creative branch of the art. Soon the results of steady application were manifested, for, though still a lad in his teens, the attention of the critical amateurs of that city was called to several elegant pieces written by him at that time for the pianoforte, amongst which that entitled "La Source" became popular, not only in aristocratic salons, but also in wider circles of musical society.

Amidst the political troubles of 1848, the young musician, in company with many another artist, found it expedient to leave Paris for London. This change of residence, deemed then an almost irreparable loss, proved to be nothing less than the stepping-stone to fortune. Having at the outset of his career in this country obtained the patronage of Her Majesty the Queen and his Royal Highness Prince Albert, he speedily became a favourite pianist with the *dilettanti*, as well as with music-lovers in general. From that period he has remained in London, making, however, on several occasions, professional tours on the Continent, and visiting from time to time scenes wherein he in early life had formed ties of abiding friendship. In Paris and Milan, as well as in Germany, he has published fantasias, melodies, and marches for the pianoforte. His trio for piano, violin, and violoncello is considered by foreign musicians his best work. However that may be, it is certain he has in this country written for English artists pieces both vocal and instrumental which have won for him a lasting reputation.

Blumenthal's songs are seldom omitted altogether from the programme of an important concert. In evidence of this the following may be named:—"The Message," "The old, old Story," "The Days that are no More," "Dreamland," "The Requitel," "Arise! follow Me," "Snow white Rose," "Good Morrow," "My Sweet Sweeting," "Lucy Gray," "Twilight Song," "Divided," "Sleepest Thou Still," "An English flag and an English crew," "Thy Foe," "My Queen," "I shall hear you," and the "Sailor Boy's Farewell." Mr. Blumenthal has composed a great number of works for the pianoforte, of which "L'Appassionata" and "Trost" may be regarded as favourable examples.

CURRENT NOTES.

As Herr Richter on Monday evening, May 6th, stepped upon the platform of St. James's Hall to conduct the first of the present series of concerts, he was greeted with the applause of an audience as strong in numbers as confident of entertainment of the highest class. At the outset, in the *vorspiel* to *Die Meistersinger*, he announced in an emphatic manner his special mission, that of an illustration of Wagner's genius. It was in this capacity Herr Richter first appeared amongst us, and after a long course of practice as a musical "opportunist," giving now pieces in this style and now in that, now unearthing things long ago buried, and now exhibiting brand-new works,

returns at last to his original and most successful occupation, the expounding of the gospel of Wagner.

How Herr Richter directed the overtures to *Die Meistersinger* and *Parsifal* will, without remark, be understood. That he made clear the wide difference existing between the two compositions, both in idea and expression, and showed at the same time that the latter was the least appropriate and attractive in the concert-room, will also be taken for granted. The Eroica symphony was, however, the *pièce de resistance* of the entertainment, and this great master-piece received a well-nigh faultless interpretation, a slight failing in the horn part of the trio in the scherzo being the only palpable miss in the delivery of the whole work. In every section of the "allegro" the nobility of the theme was maintained, while the pathos of the "march funébre" was exemplified in all its intensity.

WHILE but a little ingenuity is needed to ring pleasantly the changes on any given subject, it takes a master with genius to produce "variations" such as those Brahms has written "on a theme by Haydn." How instantaneous are the transmutations accomplished! Nature will occupy herself for centuries in bringing forth a single variety of a species, while the musician's art will constrain a phrase to undergo a whole series of transformations with great rapidity. And this was made apparent at the Richter concert. So complete were the disguises of Haydn's theme, that now and then its identity was lost in its surroundings. But its outline was never obscured through any want of tact upon the part of the conductor. On the contrary, through all the mazes of the "variations" he led his forces with never-failing knowledge and judgment. Why Herr Richter should insist upon tying the name of Liszt to those of Beethoven and Wagner we cannot say. If, however, the musical pyrotechnics of Liszt must be displayed, let them by all means be placed at the closing of the entertainment.

THAT *Mignonette*, a comic opera written by Mr. Oswald Brand, and composed by Mr. J. L. Parker, should, when introduced to the public on Saturday night, May 4th, at the Royalty Theatre, have proved so complete a failure, has surprised many well acquainted with the stage. From experience they had become convinced that nothing could be too silly for purposes of *opéra bouffe*. Upon examination they do not find it more foolish than many works highly lauded and hugely patronised; but they do discover that it lacks one essential—the vulgarity which seldom fails to secure favour.

MRS. A. J. LAYTON gave her annual concert on Tuesday, May 7th, when the pianist was assisted by Miss Jose Sherrington, Miss Jessie King, M^{me}. Antoinette Sterling, Mr. W. E. Whitehouse, Mr. Alfred Layton, and Mr. Charles G. Lamb.

MADAME FRICKENHAUS gave a pianoforte recital at the Princes' Hall on Saturday afternoon, May 4th, when the accomplished artist played, amongst other things, Beethoven's sonata in E (Op. 109), and Mozart's rondo in A minor.

SEÑOR SARASATE, the most popular violinist of the hour, made his re-appearance in this country at St. James's Hall on Saturday afternoon, May 11th, when he commenced the series of concerts announced by him for the present season. How he was received by an admiring public needs no record. That their estimation of his



talents was neither unjust nor extravagant was made evident throughout the afternoon by performances in many respects unrivalled. Who, indeed, but he can produce so sweet and pure a tone, or play so unerringly in tune, or phrase with such grace and charm, or unravel complexities with such ease and skill, or express sentiments of the heart with so much tenderness. That Sarasate alone can reach such excellence was an opinion justified by him in performances of Max Bruch's concerto in D minor, Raff's piece "La Fée d'Amour," and his own fantasia on airs from *Carmen*. As usual at these concerts an orchestra, comprising eighty of our best instrumentalists, played under the direction of Mr. G. W. Cusins works of importance.

HERR WALDEMAR MEYER gave a concert on Wednesday afternoon, May 22nd, assisted by Frau Schœpfer, from Dresden.

M. VLADIMIR DE PACHMANN'S second Chopin recital will take place in St. James's Hall, on Thursday afternoon, June 13th.

MADAME HAAS, assisted by Miss Liza Lehmann, Mr. Heckmann, Mr. Edward Howell, and Mr. Paersch, gave a concert on Thursday evening, May 16th.

MRS. CHARLES YATES (Mrs. Dutton Cook) will hold her annual concert on the 1st of June at the residence of Mr. Reuben Sassoon in Belgrave Square.

A SPECTACLE at once sorrowful and imposing was presented at Highgate on Monday, the 6th ult., when the remains of the late Carl Rosa were carried to their resting place in the catacombs of that cemetery. For some time before the hour arrived for the ceremony to take place, the roads and pathways of that city of the dead were thronged with a multitude drawn thither to testify the respect entertained for the character of the deceased artist. No sign was there of that curiosity, usually accompanied by levity, which so often characterises the conduct of a crowd gathered together on occasions of public interest. On the contrary, the demeanour of the people was in correspondence with the aspect of habiliments in which they were attired. This is noteworthy, as it is not improbable that a large majority of those in attendance knew not personally the object of regard. Yet the sad story of a man being, in the prime of life, and in the midst of an active career, stricken down by the fell destroyer, proved of itself sufficient to quicken the warmest sympathies of the public in whose service he had spent his strength. In subdued tones questions were asked and incidents related concerning him whose life was written by himself in deeds rather than in words by others. But every tongue was silent as the flower-decked coffin passed by. Only the birds, indulging in unrestrained glee, and refusing notes of condolence, were heard carolling forth untimely joy. Nor did their singing form the only incongruous feature, for, as the mourners in sable garments passed, the sun was darting forth rays of such dazzling splendour as to make even the meanest blade of grass to glisten with the radiance. In the midst of so much joyous life we could, on the instant, scarcely realize the presence of death. Happily, however, the sights and sounds of nature, thus revived from the death of winter, inspired us with the hope that our departed brother will be privileged, with ourselves, to behold the glories of an eternal spring.

IN aid of the objects of the Popular Musical Union a concert was, by permission of the Duke of Westminster, held on Saturday, May 11th, in Grosvenor House. What those objects are, how eagerly they are pursued, and how often attained, we have from time to time pointed out to our readers in notices of performances given by the society in churches and halls at the East-end of London. On those occasions the "Union" appears to such advantage that the public are apt to forget not only the labour expended by the trainer and conductor in the task of bringing forward nature's musicians whose early education did not extend to the art, but also the

devotion of the Secretary and Committee whose kindly feeling to the industrial classes has shown itself by placing and keeping within reach the means and opportunities for their culture and enjoyment. That efforts so truly patriotic are held in high esteem was made manifest by support accorded the "Union" at Grosvenor House, in the Rubens Room of which the choir and orchestra performed in excellent style a programme comprising works by Handel, Haydn, Sterndale Bennett, and Arthur Sullivan.

THE "Shinner Quartet," comprising Miss Emily Shinner (first violin), Miss Lucy Stone (second), Miss Cecilia Gates (viola), and Miss Florence Hemmings (violoncello), gave a concert at the Princes' Hall, on Wednesday, May 15th, when Miss Agnes Zimmerman was the pianist.

SIR CHARLES HALLÉ commenced in St. James's Hall his annual series of chamber music concerts on Friday, May 10th, when he was assisted by Madame Neruda (Lady Hallé), and Herr Franz Neruda.

MISS DORA SCHIRMACHER gave a pianoforte recital on Wednesday, May 15th, at the Princes' Hall.

MR. W. G. CUSINS announces that his annual morning concert will take place on Thursday, June 20th, at St. James's Hall.

ON the four Saturday afternoons of last month Mr. Joseph Bennett delivered a course of lectures at the Royal Institution, on the "Origin and Development of Opera in England." It will be taken for granted by those acquainted with the works of this sagacious, learned, and candid writer—and where in this country is the amateur or professor to be found who is ignorant of them?—that the addresses afforded the privileged auditors instruction of highest value. Though comparatively few had the advantage of catching the knowledge-laden sayings as they fell with emphatic earnestness from the lips of the speaker, yet, we trust, the community at large will eventually be enabled to take their share of benefits conveyed by the lectures. In tracing the origin of opera to miracle plays and moralities of mediæval times, Mr. Bennett at once established the relationship existing between art and the church—between the child and its parent. As dramatic art waxed stronger and stronger, it was ever bent upon emancipating itself from the control of the church. In development it assumed at an early period that form entitled a *masque*, wherein music played an important part. But, as was pointed out in the second lecture, both play and music were banished the land at the stern Puritan's dictation; and, when they came back in the train of Charles II., they were seen decked out with the gay liveries of France. The genius of one man, Henry Purcell, was, however, sufficient to throw off for a time the thralldom of the foreign yoke. The abiding value of the school of art fostered by him consists in its having the English tongue for its foundations. At the third lecture, Mr. Bennett followed the progress of Opera to the point of its development under Handel, who, amidst many difficulties, and in spite of virulent opposition on the part of an influential section of English society, succeeded in producing at the King's Theatre, in the Haymarket, work after work, in which were scattered examples of art which time itself has not yet been able to depreciate much less destroy.

WHAT an important part music is now taking in the education of the poor! At the annual meeting of the Reformatory and Refuge Union held on the 2nd ult., in St. James's Hall, the platform was filled by a choir of 500 children chosen from London "Homes" affiliated to the Union. Under the direction of Mr. Proudman, a selection of musical pieces, having for subjects the delights of nature as well as the pastimes of life, was sung with winning force. It was pleasant to witness the interest taken by the little ones in the performance. Every eye, that in days but recent peered upon a world of misery, was now with happy intelligence fixed upon the

leader of song, and every face, so lately begrimed with dirt and beclouded with woe, shone clear and beamed with joy, arising from the healthy excitement of singing to benefactors filling the room. How much happier seemed the children in joining voices together in harmony, than when undergoing examinations of the class-room! In the latter occupation they are beginning to taste the bitterness of rivalry, the struggle for existence, in the former they are opening life, as all should close it, with song and thanksgiving.

BUT those rescued children seem to have the company of music wherever they go or in whatever they may be doing. In the midst of their strictly vocal task on this occasion some fifty girls of the Field Lane Industrial School left the orchestra for the body of the hall, where, under the direction of their teacher, Miss King, they went through a "musical drill." To the rhythm of pretty and popular tunes they executed a series of gymnastic evolutions. At one moment they were engaged in exercises infinitely more graceful and becoming than dances usually taught at a fashionable seminary; at another they were marching and countermarching with the precision of drilled soldiers. Indeed, these young Amazons seemed so ready and accurate in drill that one was led to fancy that their commander, Miss King, would have no difficulty in performing the feat, estimated as one of difficulty by the great Duke of Wellington, the moving of twenty thousand such troops in and out of Hyde Park.

FOUNDED for the express purpose of spreading the knowledge of Bach's music by means of constant practice and public performance of his works, the Bach Society, abandoning its special mission, gave on Saturday, the 4th ult., at St. James's Hall, a representation of Dr. Parry's *Judith*. That the directors were unfortunate in this incursion into the domain of oratorio was convincingly shown by results barren alike of honour and profit. How they failed in obtaining artistic success is a puzzling matter when taking into consideration the excellent professional band placed under the care of the conductor. Moreover, the choir itself had been strengthened by the addition of many useful and competent chorists attached to other associations; yet with all these advantages the effect wrought was upon the whole unsatisfactory. Before another attempt in the same direction be made, it will be well for the committee to institute an inquiry into the cause of shortcomings militating against the prosperity of the Society. The soloists were Miss Anna Williams, Miss Lena Little, Master Lionel Wynne, Mr. Watkin Mills, and Mr. Edward Lloyd. The singing of the last-named artist in the part of "Manasseh," was throughout most admirable, while the delivery of the florid air, "God breaketh the Battle," was in every respect a magnificent display.

MISS ANNIE MATHEWS gave her annual concert in Brixton Hall, on Thursday, May 9th, when the lady was assisted by the following artists:—Miss Annie Marriott, Madame Bell Cole, Miss Alice Bocquet; Messrs. Orlando Harley, James Budd, Lester, Carter, Gilbert, De Lacy, Spencer West, and Turle Lee.

THROUGH the long winter months the musical societies of the suburban districts of London are in full play, and it is to be regretted that this activity receives so little notice from the organs of public opinion saving those attached to the respective localities. Yet each institution in its own sphere is doing great service to an art, without which life is deprived of one of its purest and most elevating enjoyments. There are but few homes that are in a musical sense self-supporting; hence the school-room or vestry-hall becomes for one evening of the week the meeting place of amateurs delighting in oratorio or symphony. Up to the present moment no person gifted with talent of organisation has come forward to establish a "Union" between the many associations found north, south, east and west of the city. What an imposing array of executants they would form in the Crystal Palace under the direction of a musician such as Mr. August Manns! And why should not our musical volunteers have a field

day as well as members of our citizen-army? Now is the hour for some born leader of men to come forward to bind the scattered institutions into one body. Under the influence of such a man they, by joining forces, might at a festival show to the world the vast artistic resources of the Metropolis. In the meantime, we must needs be content with concerts held by the several vocal and instrumental classes in the suburbs. Of these, the entertainment given on Tuesday evening, the 7th ult., by the Bromley (Kent) Musical Society might be regarded as a most favourable example. On that occasion Mendelssohn's *Walpurgis Night* was interpreted by a choir and orchestra of 150 amateurs, who, under the direction of Mr. F. Lewis Thomas, gave with commendable accuracy and unflinching spirit a really admirable performance of a difficult work. The important bass part was well sung by Mr. Bertram H. Latter, a member of the Society, now advancing to the front as a professional vocalist, the other characters being sustained by Miss Marian Mackenzie and Mr. C. Kenningham.

AT Mr. Ernest Kiver's concert held in the Princes' Hall, on Tuesday, May 7th, a string quartet from the pen of the accomplished writer, Mr. Thomas Wingham, was performed by Messrs. Szczepanowski, G. H. Wilby, Ellis Roberts, and C. Ould, in a style that revealed the thematic beauty as well as the constructive skill of this clever work. The concert-giver played Schumann's "Etudes Symphoniques" and other pianoforte pieces to the entire satisfaction of his patrons.

AT the 235th anniversary festival of the Sons of the Clergy held in St. Paul's Cathedral on Wednesday, May 15th, a fully equipped band and a chorus three hundred strong, under the direction of Dr. Martin, assisted in the service. Before its commencement, Sir Arthur Sullivan's overture, "In Memoriam" was played. The "Canticles" were sung to music by Mr. Joseph Barnby, the anthem being Mendelssohn's setting of the 95th Psalm.

ON the evening of Ascension Day Mendelssohn's *Elijah* will be performed in Westminster Abbey. Dr. Bridge will then have under his command an orchestra and chorus of four hundred executants.

MDLLE. JANOTHA gave a recital on Tuesday, May 8th, in St. James's Hall, the pianist being assisted in Beethoven's "Kreutzer Sonata" by Madame Neruda (Lady Hallé).

WHY the same evening, that of Saturday, May 11th, should have been fixed upon both by the "Stock Exchange" and the "Royal Amateur" orchestral societies for their public entertainments is a question which only the respective managers can answer satisfactorily. Is rivalry so keen between them that, whenever one company takes up a position on the north side of Piccadilly, the other body must needs at the same moment occupy the south? Surely, it would be more seemly and friendly for each society to let the other have undisputed possession of the ground on some particular date mutually agreed upon! It would, indeed, be interesting if the onslaught of the opposing forces could be witnessed by the same persons. At such a loudly sounding tournament, however, each side has to be content with its own camp followers and its own friendly chroniclers. Stay! There is the professional critic who has to report the simultaneous movements of both armies; he is compelled to traverse rapidly and constantly the neutral roadway of Piccadilly dividing them. From him we gather that each had its special advantages. Those combatants arrayed in Princes' Hall were hidden from any possible foe by clouds of smoke, while those assembled in St. James's were protected from assaults of the enemy by the presence of female beauty. True it is the band of Royal Amateurs rejoiced in the patronage of ladies clad in gorgeous attire; but, then, the players of the "Stock Exchange" gloried in the honour of having amongst them the Prince of Wales, whose admiration of their sweet music was so great as to lead his Royal

Highness to disregard an atmosphere charged with the pungent and nauseous fumes of tobacco. Our generally reliable and positive critic is a little uncertain as to which carried off the palm. Amidst many doubts he, holding firmly to one fact, declares that to each of the contending parties should be awarded a prize, since both played their best and loudest.

COVENT GARDEN THEATRE was opened by Mr. Augustus Harris on Saturday, May 18th, for the Italian Opera season. That the auditorium, all cleaned, varnished, and gilded as it was for the occasion, looked cheerful and bright no one will be disposed to doubt; but only those who saw it occupied by the "pride of the land" in costumes glowing with colour and sparkling with gems can entertain an idea of the splendour of the scene. How potent the magician to call from fairy land such an assembly! Oberon himself could not prevail upon milliners, tailors, and jewellers to do his bidding more readily than the *impresario* whose name is Harris. Then again, how gorgeous was the stage *ensemble*! How excellent were the playing and singing of band and chorus! In carrying our notes of admiration to a proper climax, we ought to say how magnificent were the efforts of the principal artists engaged on the representation of Bizet's opera, *I Pescatori de Perle*, but we forbear lest the picture be overdrawn. Mr. Augustus Harris can do much, he can attract the presence of princesses and duchesses to his theatre, but he cannot place singers with genius upon his stage, for the simple reason that at the present hour they are nowhere on the wide earth to be found.

THOSE desirous of becoming acquainted with the national music of Spain, should visit the International Hall, wherein a company with the title "Estudiantina Española" are now illustrating the songs and dances of their native country. Should the visitor be dissatisfied with the singing, which is really a poor display, he will be sure to enjoy performances on mandolines and guitars given by fourteen clever and well-trained executants. True, monotony after a time creeps over the sense of hearing to dull pleasure caused by the piquant strains; but is it not good to be occasionally reminded of the fact that there are races in Europe who express emotions, intense and profound in music which needs no help from the thundering drum or the roaring wind of the orchestra. Besides the playing and singing, there is dancing entirely free from the conventionalities of the ball-room. To the strumming of a guitar the company on the platform join in clapping of hands, stamping of feet, and the uttering of ejaculations, until some of the younger members are wrought to a certain pitch of excitement when they arise from a sitting posture and throw themselves with ardour into the rapid currents of the Flamenco dance.

At the Philharmonic Concert of Thursday, the 9th ult., a Belgian violinist, M. Ysaye, made his first public appearance in London in the solo part of Beethoven's concerto, with a result that must have been gratifying to the newcomer. During the course of the performance the audience, contrary to ancient custom, broke in with applause, and at the termination of the piece also summoned the artist twice to the platform to receive their congratulations. Whether those demonstrations arose from feelings of generosity which show themselves in acts of courtesy to strangers, or sprang from a spontaneous conviction of the player's merits, we will not attempt to decide; but this much may be said that there were defects in the rendering both mechanical and mental, which would have justified a more restrained mode of expressing opinion. The great delight manifested on this occasion by members and subscribers of this venerable society goes to prove that they are approaching nearer and nearer to that impressionable state associated with unthinking youth. The symphonies selected for interpretation were Haydn's in B flat and Cowen's fifth work of the kind. Mdlle. Tremelli was the vocalist, the conductor being Mr. Cowen.

MR. ROBERT GOLDBECK, an American artist, introduced his comic opera, entitled *Newport*, to a fashionable company assembled on Thursday afternoon, at Devonshire

House. It was performed by Miss Sybil Grey, Miss Florence Wright, and Miss Rosina Brandram, assisted by a small orchestra. Some of the musical pieces were received with approbation, but opinion upon the whole work must be withheld until it is presented in a more complete form.

At their concert in the Princes' Hall, on Wednesday, May 8th, Mdles. Marianne and Clara Eissler introduced a MS. sonata, written by Spohr, for harp and violin, a work, played as it was to perfection by the concert-givers that afforded the audience unqualified pleasure.

REVIEWS.

METZLER AND CO.

Only One Word. Ballad. Words by John Muir. Music by Frank L. Moir.

ALL the requirements of a ballad are here fully met, the words being as simple as touching, and the music tuneful and unaffected. In a pretty way the absence of one beloved is likened to the departure of summer's glory, which leaves behind the surety of a return. Whilst keeping well within the limits of the ballad form the composer has so treated the melody as to lead it to a climax of considerable effect.

Golden Years. Song. Words by Clifton Bingham. Music by Edward Cutler.

STARTING with a pretty theme, one with pleasure pursues the tune until the refrain presents itself. At that point interest is lost by reason of the common-place character of the music.

Sleep, Gentle Lady. Serenade. Words by Mary E. Broad. Music by Emily Phillips.

THIS piece would be altogether enjoyable could one banish remembrance of waltz tunes now in vogue. For all that the serenade is not without attraction, as it has an obligato part for the violin to afford variety.

Magyar Song. English words adapted from the Hungarian of G. Vöröszmarty by Marion Chappell. Music by Felix Semon.

A COMPOSITION in every way worthy the attention and study of amateur or professor is this most characteristic song. That it pleasantly and faithfully represents the art peculiar to the Hungarian race is abundantly shown in the rhythm as well as in the melodic inflections of the strains.

La Charmante Marguerite. Old French song. Arranged by A. L.

A DELIGHTFULLY quaint ditty is this, redolent of sunny France in days when Lulli's music was sung and played by ladies limned by Watteau. Had the arranger kept to harmonies of that period, the pianoforte accompaniment would have been more appropriate.

Douglas Gordon. Song. Words by F. E. Weatherly. Music by Lawrence Kelly.

MR. WEATHERLY has in this instance manifested a love of mystical numbers. He has written three stanzas, and in each repeated the name "Douglas Gordon" three times. Why he thought that individual's name worthy of being announced in the form known as the "trinity of trinities," we are utterly unable to say. But this we may venture to assert, the reiteration is as unnecessary as ungraceful. The verses are in other respects excellent. At any rate, they have afforded the composer an opportunity to display taste as well as general ability.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

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The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.

"LUTE." N^o 78.

Also published separately PRICE 4^d
TONIC SOL-FA 2^d

"SING TO THE LORD OF HARVEST." Anthem.

Written by
The Rev^d J. S. B. MONSELL.

Composed by
JOSEPH BARNBY

LONDON:
PATEY & WILLIS, 44, GT MARLBOROUGH ST., W.

Allegro Moderato.

$\text{♩} = 92.$

ORGAN.

Gt. Org.

TREBLE.

ALTO.

TENOR.

BASS.

Sing to the Lord of harvest, Sing songs of love and praise; With joyful hearts and voices Your

Sing to the Lord of harvest, Sing songs of love and praise; With joyful hearts and voices Your

Sing to the Lord of harvest, Sing songs of love and praise; With joyful hearts and voices Your

Sing to the Lord of harvest, Sing songs of love and praise; With joyful hearts and voices Your

hal - le - lu - jahs raise Sing Sing to the Lord of har - vest, Sing songs of love and praise; With

hal - le - lu - jahs raise: Sing to the Lord of har - vest, Sing songs of love and praise; With

hal - le - lu - jahs raise: Sing to the Lord of har - vest, Sing songs of love and praise; With

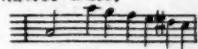
hal - le - lu - jahs raise: Sing to the Lord of har - vest, Sing songs of love and praise; With

joy-ful hearts and voices Your hal-le-lu-jahs raise your hal-le-lu-jahs raise: By

joy-ful hearts and voices Your hal-le-lu-jahs raise your hal-le-lu-jahs raise: By

joy-ful hearts and voices Your hal-le-lu-jahs raise your hal-le-lu-jahs raise: By

joy-ful hearts and voices Your hal-le-lu-jahs raise your hal-le-lu-jahs raise: By

Alternative Bass.

Him the roll-ing sea-sons In fruit-ful or-der move, By Him the

Him the roll-ing sea-sons In fruit-ful or-der move, By Him the

Him the roll-ing sea-sons In fruit-ful or-der move, By Him the

Him the roll-ing sea-sons In fruit-ful or-der move, By Him the

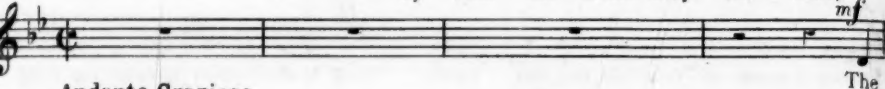
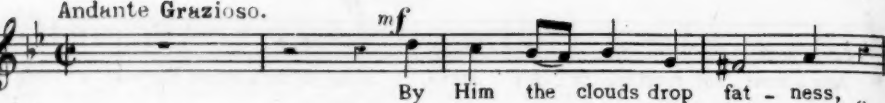
sea - sons in fruitful or - der move, Sing to the Lord of harvest a song of hap - py

love With joy - ful heart and voi - ces Your hal - le - lu - jahs raise.

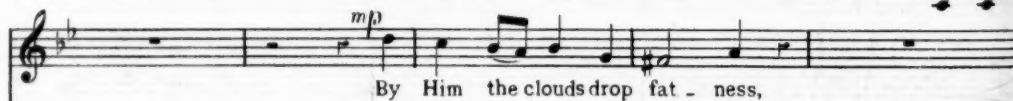
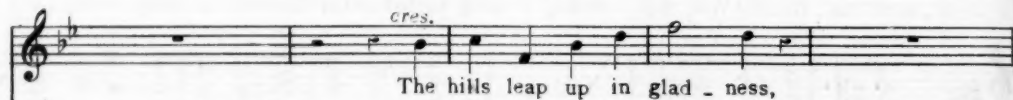
Andante Grazioso.

Trebles.
Decani.Trebles.
Cantoris.

Accomp.



Andante Grazioso.



val - leys laugh and sing: All things with large in -
 val - leys laugh and sing: He fill - eth with His ful - ness All things with large in -

cres. - crease, He crowns the year with good - ness With
 - crease, He crowns the year with good - ness With plen - ty and with peace.

plen - ty and with peace. He crowns the year with good - ness, with plen - ty and with
 He crowns the year with good - ness, with plen - ty, and with

dim. p peace. By Him the clouds drop fat - ness, The
 dim. p peace. The deserts bloom and spring,
 dim. p cres.

hills leap up in glad - ness, *cres.* He fill - eth with His

The val - leys laugh and sing:

mf

ful - ness He crowns the year with good - ness With

He crowns the year with good - ness *mf* With plen - ty and with peace

plen - ty and with peace He crowns the year with good - ness, With plen - ty and with

He crowns the year with good - ness, With plen - ty and with

peace. The hills leap up in glad - ness, The

peace. By Him the clouds drop fat - ness, The

His val - leys laugh and sing: The val - leys laugh and sing. . . they laugh and

val - leys laugh and sing: The val - leys laugh and sing. . . they laugh and

With sing The val - leys laugh and sing The val - leys laugh and sing they

sing The val - leys laugh and sing The val - leys laugh and sing they

d with laugh, they laugh and sing.

d with laugh, they laugh and sing.

Andante con moto.

Tenors.

Basses.

Andante con moto.

Accomp.

Sw. Reeds. *rall.*

a tempo. *mf* smooth and sustained.

Heap on His sa - cred al - tar The gifts His good - ness

Heap on His sa - cred al - tar The gifts His good - ness

a tempo. *Gt. Diaps with Sw. coupled.*

gave . . . The gold - ensheaves of har - vest, The souls He died to

gave . . . The gold - ensheaves of har - vest, The

dim. *mf*

save the souls He died to save: Your hearts lay down be -

dim.

souls the souls He died to save:

dim.

rit. . . . *a tempo.*

- fore Him, When at His feet ye fall

Your hearts lay down be -

rit. . . . *a tempo.*

* This movement may be sung by two Solo Voices, or by a selection of the best voices and singers in the choir, or by the whole Choir. But in any case the treatment should be robust and the tone rich and full.

val - leys laugh and sing: All things with large in -
 val - leys laugh and sing: He fill - eth with His ful - ness All things with large in -

- crease, He crowns the year with good - ness With
 - crease, He crowns the year with good - ness With plen - ty and with peace.

plen - ty and with peace. He crowns the year with good - ness, with plen - ty and with
 He crowns the year with good - ness, with plen - ty and with

peace. By Him the clouds drop fat - ness, The
 peace. The deserts bloom and spring,

hills leap up in glad - ness, *cres.* He fill - eth with His

The val - leys laugh and sing;

ful - ness He crowns the year with good - ness With

He crowns the year with good - ness With plen - ty and with peace

plen - ty and with peace He crowns the year with good - ness, With plen - ty and with

He crowns the year with good - ness, With plen - ty and with

peace. The hills leap up in glad - ness, The

peace. By Him the clouds drop fat - ness, The

val - leys laugh and sing: The val - leys laugh and sing. . . they laugh and

val - leys laugh and sing: The val - leys laugh and sing. . . they laugh and

sing The val - leys laugh and sing The val - leys laugh and sing they

sing The val - leys laugh and sing The val - leys laugh and sing they

laugh, they laugh and sing.

laugh, they laugh and sing.

Andante con moto.

Tenors.

Basses.

Andante con moto.

Accomp.

Sw. Reeds.

rall.

a tempo. *mf* smooth and sustained.

Heap on His sa - cred al - tar The gifts His good - ness

mf

Heap on His sa - cred al - tar The gifts His good - ness

a tempo.

Gt. Diaps with Sw. coupled.

gave . . . The gold - ensheaves of har - vest, The souls He died to

gave . . . The gold - ensheaves of har - vest, The

dim. *mf*

save the souls He died to save: Your hearts lay down be -

dim.

souls the souls He died to save:

dim.

rit. *a tempo.*

- fore Him, When at His feet ye fall

Your hearts lay down be -

rit. *a tempo.*

* This movement may be sung by two Solo Voices, or by a selection of the best voices and singers in the choir, or by the whole Choir. But in any case the treatment should be robust and the tone rich and full.

ness
ness
to
The
be
be
be
choir, or

And with your lives a - dore...
- fore Him, When at His feet ye fall,
Him, Who gave His life for all,
And with your
lives a - dore... Him, Who gave His life... for
For all...
all, who gave His life for all, for all...

f
rit. *a tempo.*
rit. *a tempo.*
dim.
dim.
dim.
dim.
rall.
rall.
rall.

ff a tempo. *accel.*
 Heap on His sacred al - tar The gifts His good - ness gave, The sheaves of har - - -
f a tempo. *accel.*
 Heap on His sacred al - tar The gifts His good - ness gave, The golden
f a tempo. *accel.*
 - vest The gifts His good - ness gave . . . The gold - ensheaves of har - vest . .
ritard. *ritard.*
 sheaves The gifts He gave, The gold - ensheaves of har - vest . .
ritard.
a tempo. *dim.*
 The souls He died He died . . . to . . .
a tempo. *dim.*
 . . . The souls He died He died . . . to . . .
a tempo. *dim.*
 save
 save
mf *cres.* *cen.* *do.* *Sw. p*

Tempo moderato. (Slower than the first movement.)

ff To
ff To
ff To

Tempo moderato. (Slower than the first movement.)

Gt. f ff To

God the gra-cious Fa-ther, who made us "ve-ry good" To Christ, who when we
God the gra-cious Fa-ther, who made us "ve-ry good" To Christ, who when we
God the gra-cious Fa-ther, who made us "ve-ry good" To Christ, who when we
God the gra-cious Fa-ther, who made us "ve-ry good" To Christ, who when we

wan-dred Res-tored us with His blood; And to the Ho-ly Spi-rit,
wan-dred Res-tored us with His blood; And to the Ho-ly Spi-rit,
wan-dred Res-tored us with His blood; And to the Ho-ly Spi-rit,
wan-dred Res-tored us with His blood; And to the Ho-ly Spi-rit,

cres.

And to the Ho-ly Spi-rit, Who doth up-on us pour Who doth up-on us pour His

cres.

And to the Ho-ly Spi-rit, Who doth up-on us pour Who doth up-on us pour His

cres.

And to the Ho-ly Spi-rit, Who doth up-on us pour Who doth up-on us pour His

cres.

And to the Ho-ly Spi-rit, Who doth up-on us pour Who doth up-on us pour His

poco rit. al fine.

bless-ed dew and sunshine, Be praise for ev-er - more Be praise for ev-er ev - er.

poco rit. al fine.

bless-ed dew and sunshine, Be praise be praise for ev-er - more for ev - er.

poco rit. al fine.

bless-ed dew and sunshine, Be praise be praise for ev-er - more for ev - er.

poco rit. al fine.

bless-ed dew and sunshine, Be praise be praise for ev-er - more for ev - er.

more. A - men A - men A - - - men A - - - men.

more. A - men A - men A - - - men A - - - men.

more. A - men A - men A - - - men A - - - men.

- more. for ev - er. more for ev - er - more A - - - - men A - men.

His
His
His
r His
er.
er.
er.
er -
men.
men.
men.
men.

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